

M-G-M Purchases Three Victor Herbert Musicals

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 5

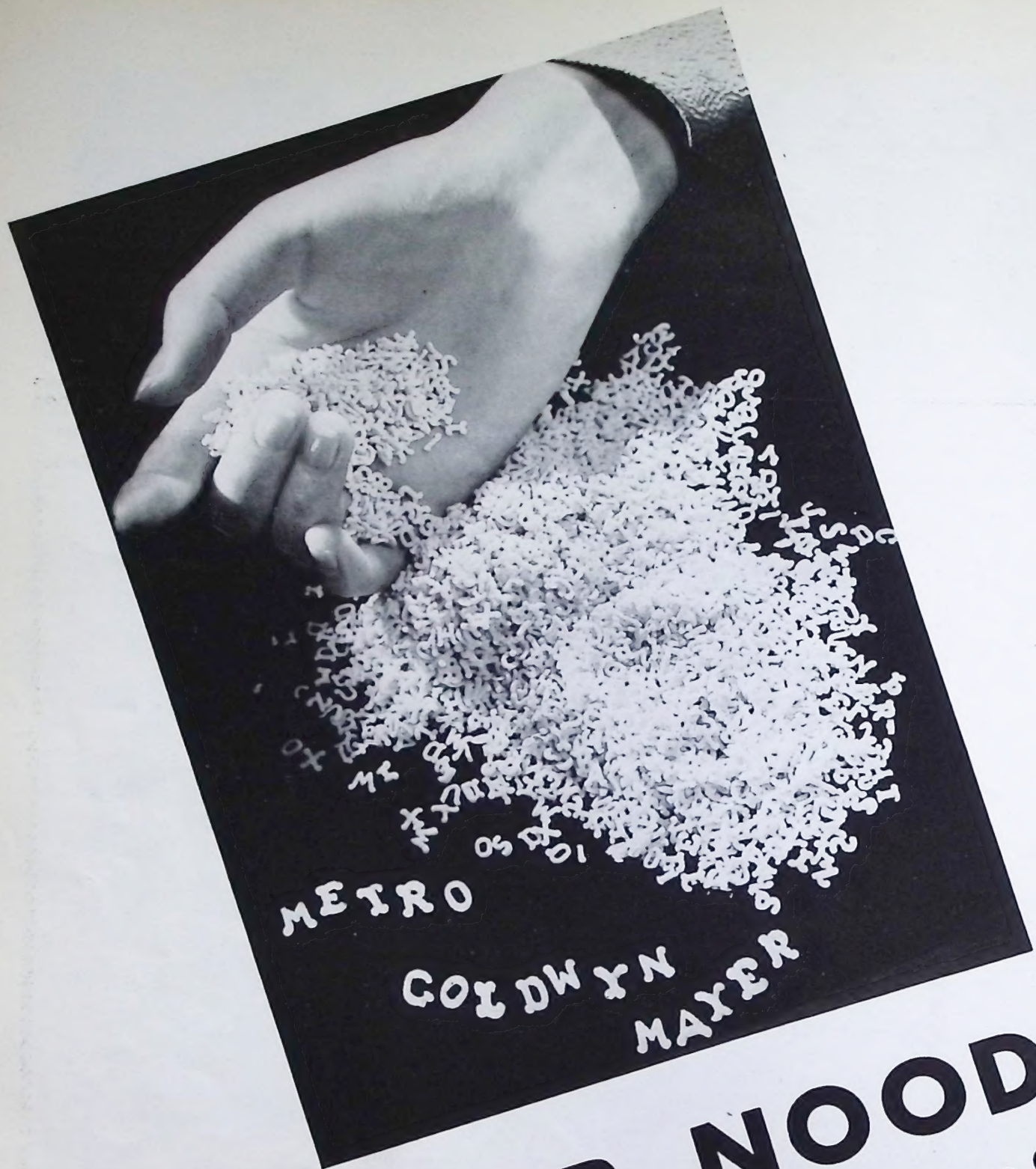
TORONTO 2, CANADA

May 23rd, 1936

USE YOUR
NOODLE!

(See Inside Cover)

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USE YOUR NOODLE!

When the boys of M-G-M were at their great Chicago Convention they got an earful of BIG THINGS FOR YOUR 1936-37 BOX-OFFICE. The greatest product in the history of M-G-M was outlined. You'll agree with the slogan of M-G-M in 1936-37: "Glorifying the American Screen."

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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Vol. 28, No. 5

TORONTO 2, CANADA

May 23rd, 1936

BUCKINGHAM PALACE.

The Private Secretary

to Queen Mary is commanded to

acknowledge the receipt of *M^r*

Ray Lewis's
letter of the *21st of April* with

the accompanying copy of a *Memorial*
Issue to King George V by the
Canadian Moving Picture Digest
Co. Ltd.

and to express Her Majesty's thanks

for the same.

May 4. 1936.

RAY



RAY LEWIS

PRESENTS

I HAVE a letter from Mr. Thornwell Jacobs, President of the Oglethorpe University, Atlanta, Georgia, as follows: "Dear Sir: Please allow us to thank you for your thoughtfulness in sending us a copy of the Canadian Moving Picture Digest Memorial Issue to His Majesty King George of England. It will give us pleasure to place it with your letter in the Earl Hopper Peace Memorial Collection."

The Oglethorpe University has a section of its library reserved as a Memorial to King George of England!

Another letter is from Mr. E. M. Watson, 10 Downing Street, Whitehall, secretary to the Prime Minister of England, and is as follows: "Dear Madam, I am writing on behalf of the Prime Minister to thank you for sending him the King George V Memorial Number of the Canadian Moving Picture Digest."

WE also are in receipt of a copy of the Halifax Mail, of Saturday, May 9th, in which I note the following editorial comment:

"The Moose River mine tragedy is prominently referred to by theatrical journals. Ray Lewis, editor of the Canadian Moving Picture Digest, in the course of a wonderful tribute to the miners and others who took part in the rescue work, says: 'For ten days, a story more thrilling than any motion picture thriller, past or present, was enacted at Moose River. Motion pictures have been taken, but the real moving picture of this Canadian drama has still to be written. What a story! The picture to be produced by Warners, entitled, 'Draegermen's Courage,' might be called, 'Miracle Men,' or 'Buried Alive,' or 'Ten Days Which Shook Canada.' Miss Lewis says: 'What that event did to show business can only be compared to Christmas Eve repeated for ten days. Box-office receipts were as bad as a crash on Wall Street.' A despatch to a New York paper says Warners are rushing the story of the mine rescue."

IT always makes me feel good when I can get a good story in the press for any of our producers. The editorial in "The Evening News" on "Ten Days Which Shook Canada", and the editorial comment in the Halifax Mail is all good publicity for Warner Bros., for the forthcoming production of "Draegermen's Courage", dealing with the Moose River Mine's thrilling rescue.

I have a letter from Mr. B. C. Salamis of the Fairland Theatre, Montreal. Mr. Salamis writes: "Dear Miss Lewis", you note sometimes I am "Mr." sometimes "Mrs." and sometimes

"Miss", but regardless of whether I am "Mr." "Mrs." or "Miss", the Editor and Publisher of The Canadian Moving Picture Digest never Miss(es).

"Jay L" asked me why I spelt my name with a "Y", and I replied, "Y not?" Imagine an editor of The Digest with a name spelt R-A-E. It looks anaEmic, and even my worst enemy has never called The Digest that.

But to return to Mr. Salamis: "I have been reading with interest your inspiring editorial in The Digest (DEAR Mr. Salamis — the parenthesis is mine. Ed.) and hope that you will find in the enclosed Montreal Star clipping enough interest to inform, through your editorials, the so-called guardians of the morals of our Canadian Youth, most of which are motivated by selfish interest, of the following opinion on films, as given out in the judgment on a murder case by our well-informed Chief Justice Greenshields:

IT was suggested at the trial by defence counsel that a 'horror' film ("Mad Love") viewed by the accused Louis Di Benga, the day he shot his stepmother, was to some extent responsible for the killing. In this connection the Chief Justice remarked, "I have even taken the trouble to make myself familiar with the film in question, and I am satisfied that the hearing and seeing of the cinema presentation, even in the emotional condition in which the boy was, contributed in no way to his criminal act, which followed his attendance at this movie film."

"The above explanation on the film is self-explanatory and needs no comments.

"May I suggest that the above be placed in an editorial form and sent by the leaders of the moving picture industry in this country to every human reformer and moral uplifter, blue-law advocate and other self-interested organizations who hide behind religions for their acts, to seek somewhere else the cause of crime amongst our Canadian Youth, and not strike at the Moving Picture Industry which pays more for taxation than any other Industry.

"With the hope that I am contributing something for our Industry, I remain," (signed) G. B. C. Salamis.

THANK you, Mr. Salamis, for your most interesting contribution, and the clipping which you enclosed.

Louis Di Benga, the seventeen year old lad, was given twenty months in jail for the killing of his
(Continued on page 5)

Fred Astaire Will Make Two Pictures Yearly for RKO

Ray Presents

(Continued from page 4)

stepmother. Chief Justice A. A. E. Greenshields sentenced him, after the jury had brought in a manslaughter verdict, and a recommendation for mercy.

The judge referred to the following petition presented and signed by each of the jurors. I am giving you the story in detail, because truth is stranger than fiction, and these true bits from life fit so well into stories for the Screen. The petition alluded to, was, "We understand he (Di Benga) has been in jail since his arrest on October 3, 1935, and that he has had ample opportunity to realize the seriousness of his act in this time; we especially beg of you not to send him to a jail or penitentiary where he would be bound to associate with hardened criminals and probably would be the cause of ruining his future life, and of stopping his education."

IT appears the boy shot his stepmother, because she had mistreated his brothers, and sisters and himself. The father testified that the woman made the whole family's life unbearable.

The tragedy concerns us only, in that the defence counsel set up a plea that the picture "Mad Love" had inspired the crime. The remarks of the Chief Justice, in connection with the film, are of special interest.

Mr. Salamis reminds us of this Industry's contribution toward taxation, and I am further reminded of the ten forms of taxation which Motion Pictures pay to the Department of National Revenue, a No. 11 just being presented, namely the 5% tax on all remittances abroad.

This is the last straw which will break the producers' back, in view of the rating Canada has always had, namely as "a five-percent territory".

BUT how about our taxes? First, there is the duty on positive film, for which the distributors paid, fiscal year ending March 31st, 1935, a total of \$450,000.

No. 2.—The duty on negative.

No. 3.—An 80% duty on all advertising, etc.

No. 4.—Duty on raw film, paid by the Kodak Company which imports, and the laboratories which print. There is 25,000,000 feet of Canadian-made film each year, with two laboratories in Canada, paying the "raw film tax".

No. 5.—Tax on printed positive.

No. 6.—Sales tax on rentals, etc., increased from 6% to 8% this year.

No. 7.—Excise tax of 3% on all material which we import from any country.

No. 8. — 15% profit tax covering the Corporation Taxes, and which all distributing companies pay.

No. 9.—There are 600 employees in the Exchanges and not less than 50% pay income tax. The salary and wages of the distributing companies' employees, total, according to the Dominion Bureau of Statistics, \$1,000,000.

No. 10.—5% Copyright Tax, which gave the Department of National Revenue this year \$50,000.

No wonder Mr. Salamis states that we pay more taxes than any other Industry, and we

might add that the total of this Industry's contributions towards charities would present figures in excess of any other Industry also.

THE value of a motion picture theatre to a community needs no further proof than what I recently discovered to be a fact, that certain towns in Canada, were giving exhibitors land, in excellent locations, as an inducement to build a theatre. The city fathers and merchants know that where there is a theatre, the people go, and where the people congregate, the merchants' business will grow.

Last week, in commenting on the death of one of the Draegermen of Moose River Mine, N.S., I mentioned my visit not to a gold mine, but a coal mine.

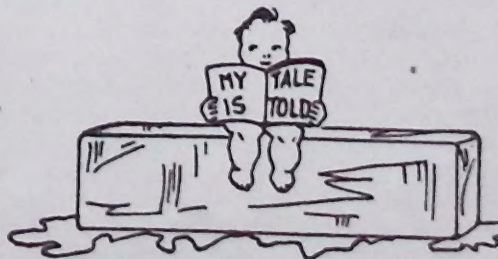
I carried my lamp, and my guide carried a lamp, also; two lamps, like two small stars in a sky inky with darkness. We walked along by the side of the track, over which passed the loaded cars, stepping aside for coal-holes, over stones, which care, however, did not prevent me from stepping into a coal-hole, falling headlong, and extinguishing my lamp.

As we walked along, my guide reached up and removed a huge slab of rock, just ready to fall, "one of the ever present dangers", he exclaimed. I thought as he removed this slab, that he might have started something like a ton of earth and stone on a downward path, but I smiled, just as if I was 2,700 feet up, up on earth, walking through some of those most pleasant gardens in England.

I WAS happy to think that for me, this mine descent was but an adventure, a quest for a story, and not a quest for bread. For during the seven and a half hours which every miner spends in a mine, at least, during one shift, there is not a second in each minute of those hours, in which he may not meet with an accident, and with Death!

COL. JOHN COOPER sent me a clipping which is as follows: 'Only two features were required to keep the Liberty Theatre running for the past year; 'One Night of Love' was shown continuously from the end of December, 1934, to September, 1935, and 'The Good Fairy' has been on view since January.' The theatre referred to is in Sydney, Australia. This is not the first time that Australia has played a picture for six months, our records reveal a year's run on a picture also. Australia was at one time considered a gold mine for players and pictures.

By the way, our exhibitors might be interested to know that "Espionage," with Paula Wessley, played the Academy, Regent Street, London, this year, for a period of six months.



Theatre Building Urge Across Canada Seen, Indicates Coming Prosperity.

British Film Digest

Special to The Digest from our London Correspondent, Dennison Thornton.

THE intelligence that Rene Clair's next picture for London Films is to be a gentle satire on the Edwardians entitled "A Bicycle Made for Two" should be gladdening news for a world that has smiled and chuckled at the charm and wit of "The Ghost Goes West". The new film, I understand, is to go into production at Korda's Denham studios around the middle of June with Laurence Olivier and Ralph Richardson heading the cast.

I can think of no subject better suited to the talents of the satirical-minded Mr. Clair than an Edwardian comedy poking fun at the pleasures, foibles and vanities of our fathers. The Gaiety Girls, we are assured, will figure prominently in the picture and this information, combined with the implications of the title itself, should furnish a pretty good idea of the sort of film you may expect to see.

The Italian Straw Hat

Incidentally, many years ago (in the pre-talkie days), Rene Clair produced in Paris a very similar type of picture called "The Italian Straw Hat" which cunningly satirized the France of the late nineties. I was fortunate enough to witness a revival of it some months back at Elsie Cohen's Academy Theatre which specializes in Continental films. What I saw was a brilliantly devised comedy wherein a horse, a woman's hat (which the horse eats), a deaf old gentleman and a fiery officer of the guards were made the basis of a devastating and penetrating commentary upon social matters.

At the time it was made the picture proved a success in most European countries. But in France, the land of its origin, it merely succeeded in arousing the indignation of people resentful of this ridiculing of their countrymen. Even the fact that it was set in a bygone period failed to alter the situation. The French people had been exposed to ridicule. That was enough!

When Rene Clair's colleague, Jacques Feyder, followed-up this film with a gay but biting satire on French politics called "Les Nouveaux Messieurs" ("The New Gentlemen"), an even greater storm arose. This time a special meeting of the French government was called to denounce such "disgraceful mockery"! Needless to say, the picture was banned and later Feyder, disgusted with life, departed for Hollywood where he joined Metro-Goldwyn-Mayer and directed, as his first assignment, "The Kiss", with Greta Garbo.

Clair himself was in no happier a position after he had made "Italian Straw Hat". The picture incensed provincial French audiences to such a pitch that for a long time afterwards there wasn't a single producing company in all France that dared engage him for another film!

"The Ghost Goes West"

Now contrast this attitude on the part of the French with that of the Americans towards Clair's "The Ghost Goes West". If ever a picture satirized Americans "The Ghost" is that picture. Yet it is one of the season's biggest hits in the United States where, I am told, audiences are receiving its good-natured "ribbing" with great enthusiasm and laughter!

This ability on the part of Americans to laugh at themselves, at their own customs, institutions and weaknesses, is a national virtue that makes possible the dis-

pensation of entertainments like "Thanks a Million" and "Of Thee I Sing", both of them political lampoons. It permits Hollywood to laugh at its own absurdities in "Once in a Lifetime", and to hold "big-business" up to ridicule in "Convention City". It is an admirable virtue and a healthy one, helping as it does to rid the national atmosphere of smugness and hypocrisy.

Scotsmen enjoy nothing better than a good joke and a loud laugh at their own expense. The same thing applies to the Irish. Before the advent of the Hitler government the stolid Germans showed that they were capable of self-ridicule in the film, "The Captain of Koepenick", a huge jest (based on actual fact) at the expense of army red-tape.

"A Bicycle Made For Two"

England, too, is learning to laugh at herself and at her traditions, more and more. "Henry VIII" brewed much fun from the private activities of one of her most famous monarchs. King Edward (then Prince of Wales) went to see it twice and when I once told Herbert Thompson, the editor of "Film Weekly", that the picture had been banned (temporarily) by the British Columbia censor on the grounds that it ridiculed the British monarchy, he considered it one of the jokes of the year!

It now remains for us to see how England and G. A. Atkinson respond to "A Bicycle Made For Two"!

At the Sign of the Swastika

GUNTHER STAPENHORST, once a pillar of the German cinema industry, has joined the ranks of distinguished exiles now working in British studios. He has been appointed associate producer at Gaumont-British, his first assignment being an ambitious musical show to be made later in the year possibly with Jessie Matthews starring.

For many years Stapenhorst was one of the powers behind UFA in Berlin, but with the advent of the Nazi regime he was forced to resign his position and, like his colleague Erich Pommer, he decided to make London his new home.

Which reminds us that H. N. Feld, formerly editor of the Berlin "Film-Kurier", has also settled on our shores.

Mr. Feld, who is now editor of "World Film News", a monthly survey of cinematic and television progress controlled by John Grierson, recently told me, that both he and G. W. Pabst, the famous director of "Kameradschaft", were victims of the Nazi rule. Sitting in the offices of a film union which they had formed, they were taken by surprise one day when a party of armed storm-troopers suddenly goose-stepped to their premises and ordered them to dissolve their organization and to "clear out". The reason given for this action by the Nazi lieutenant was that the country refused to stand for anything so Communistic as a union of any kind.

The fact that Pabst was a Jew and also the director of "Kameradschaft", a drama of the coal mines on the Franco-German frontier which pleaded for international understanding between the two countries, aggravated matters considerably.

Indeed, he was held in such political disfavor that he soon found himself with a price on his head and was compelled to escape from Germany or face the horrors of a concentration camp.

(Continued on page 7)

H. G. Wells-Korda "Things To Come" Will Open at Imperial Theatre, Toronto.

British Film Digest

(Continued from page 6)

With enough money in his pocket to take him to America he went to Hollywood where Warner Brothers signed him to direct "A Modern Hero". The picture was a flop, and despite the fact that Pabst had some of the greatest achievements of the early German cinema to his credit, Hollywood shut its doors to him. It insisted on judging his value by the only really bad picture he ever made. As a result of its ultimate failure at the box-office he fell idle. The director of "Kameradschaft", "Atlantide", "Westfront 1918", and "The Beggar's Opera", four of the finest pictures ever made in pre-Nazi Germany, found himself discredited in the eyes of Hollywood!

But Hollywood is not the only place where good pictures are made today. Pabst packed his bag and came to London. He remembered that Hollywood once misunderstood another great director. That director was Alexander Korda.

And so Pabst, like Pommer, Stapenhorst and others, is now in London. His services are already in demand, and unless we miss our guess, we shall be hearing big things of him before very long.

Newsreels Go to War

A FIERCE battle between the five British newsreel companies and officials of the Wembley Stadium over rights to film the football Cup Final game gave newspaper editors plenty of headline material here recently. For years the newsreel organizations have fought each other for exclusive rights to various big sporting events. Last year for example, Pathe secured exclusive rights to the Grand National. But the other companies—British Movietone, Gaumont-British, Paramount and Universal—were also determined to obtain a record. "Pirate" camera crews with miniature apparatus hidden in their clothing, invaded the racetrack and got more or less what they wanted despite the fact that brawny "spotters" were engaged to smell them out and to deal with them in no uncertain manner. Some of the "pirates" were caught and when they were, fists flew all over the place. Their "unofficial" cameras were seized and all negative destroyed.

This year, however, just when the newsreel units were making preparations for the Cup Final event, the Wembley Stadium authorities announced that they would make a record of the game themselves, and, that they would take legal action against any company that took, or any theatre that showed, a "pirated" reel.

Finding themselves in a fix the newsreel editors decided to forget their own differences and to combine against these measures by filming the game from the air. As a last resort they even took their case into the law courts in a desperate effort to overcome the ban.

The Courts, however, upheld the Wembley statement, that any attempt on the part of unauthorized outsiders to film the game on Stadium property would constitute an act of trespassing and that under these circumstances any trespassers could be severely prosecuted.

Thwarted at every turn, the newsreel companies chartered autogyros and balloons in a hopeless effort to take pictures of the game from the air. The results of this enterprise were quite ridiculous. The players on the field below looked like tiny ants. As a record of the game the pictures were a complete wash-out.

While the newsreel company operators were hover-

ing over the ground in their planes, the Wembley Stadium authorities made a detailed and comprehensive record of the whole match which they sold to exhibitors on their own.

Circuit-owning distributing organizations decided to retaliate against the Wembley authorities by boycotting their official film.

And so millions of football fans all over the country, who had hoped to see a detailed record of the Cup Final were doomed to bitter disappointment. Oh Monopoly, where is thy victory?

M-G-M's British Plans

ACCORDING to a story in circulation at this writing, M-G-M's first British-made feature will be "Silas Marner", based on George Eliot's novel. It is said that Ben Goetz, who recently arrived here, has charge of this production for which a director, star and special cameraman will be imported from Hollywood as soon as final arrangements are completed.

There is no announcement yet regarding the studios M-G-M will use, but it is pretty safe to predict that either Korda's Denham stages or British National's Iver studios will be hired.

It is said that M-G-M are really getting down to business on British production plans and that several scripts for filming in London are in preparation.

Goldwyn Signs Bergner

SAMUEL GOLDWYN, who has been surveying the situation over here, announces that he has signed Elizabeth Bergner on a five-year contract. Her films, which will be made at Korda's Denham studios under direction of her husband, Dr. Paul Czinner, will be released by United Artists.

During the last few weeks Miss Bergner has been confined to a nursing home as a result of illness contracted following completion of her Twentieth Century-Fox-British subject, "As You Like It". Under the Goldwyn banner her first picture will probably be "The Boy David" based on a still unproduced stage play by Sir James Matthew Barrie. This will be followed by Bernard Shaw's "Saint Joan" and by a picturization of Jack London's "The Little Lady of the Big House".

According to Mr. Goldwyn the object of this production arrangement is to encourage the making of important English films by American concerns instead of the customary "quota" footage.

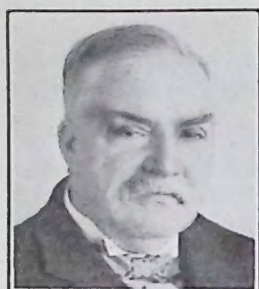
Newspaper Story

LONDON'S newspaper world is to be the subject of an important picture now being planned by Garrett-Klement Productions. This is the first time any company will have attempted to put Fleet Street (Britain's centre of journalism), on the map. I have often wondered why some producer hasn't screened Sir Philip Gibbs' grand newspaper story, "The Street of Adventure". Given a good manuscript this subject could be turned into a first-class entertainment. The material is all there—romance, drama, comedy, adventure. What a job Alfred Hitchcock could make of it!

Quota Act Discussion Aims to be Rid of "Quickies"

Conklin in Winnipeg

The Great Divide



J. J. Conklin

He was accompanied by Sidney R. Bonnett, cameraman, who flew over Mount Everest to get shots in the production of "Wings Over Everest", and R. L. Deacon his assistant.

They took pictures of the S.S. Empress of Canada to be used in connection with "The Great Divide" film.

Mr. Busby explained much preliminary exterior and organization work had been done around Glacier and at Revelstoke. Since March 28th, the company has been on location in the Selkirks. "The Great Divide", which is the picturization of Alan Sullivan's great story, will be completed by the end of June, the associate producer predicted. The feature will cost about \$600,000.

Richard Arlen, who is taking the male lead of John Hickey in "The Great Divide", and Barbara Green, taking the role of Mary Moody, are at present working on studio scenes at Shepherd's Bush with the remainder of the cast, will arrive in Canada from England by the latter part of May, Mr. Busby said.

Geoffrey Barkas, British producer, who will have charge of the production, will arrive on location at the same time.

The others of the cast coming out next month are Lilli Palmer (Irish Nell Regan), Barry Mackay (Steve), Percy Parson (Hell's Bells Rogers), and Jock Mackaye (Bates).

There will be between forty and fifty in the regular cast and on the technical staff.

Mr. Bailey Crows

IT is expected that crows and magpies in the district of Camrose, Alberta, will be holding an indignation meeting shortly to discuss ways and means of meeting a one-man war waged against them by C. D. Bailey, proprietor of the Bailey Theatre in Camrose.

For the past five years, Mr. Bailey has been granting admission to his theatre to patrons who present a pair of crows' or magpies' feet. In the past year 3,266 pairs of feet were turned into the theatre.

FREDDIE BARTHOLOMEW, English boy actor, will spend a summer holiday with his telegrapher uncle and name-sake, who is quietly going about making preparations for the lad's vacation in the mountain country.

The elder Fred has a real Indian pony, and a beaded buckskin jacket ready for his celebrated nephew, who already owns a 10-gallon hat. He is looking forward to taking the boy for pony rides in the nearby Fraser Can-

yon. He is going to don boxing gloves with his nephew too, as they did in Hollywood when the telegraph operator visited there in September.

Freddie will arrive at Hope, B.C., some time in June, accompanied by his aunt, Miss Myllicent Bartholomew and his grandparents, father and mother of Fred, Sr.

"Secret Patrol" Completed at Victoria, B.C.

HAVING completed work on "Secret Patrol", Mounted Police story, on Monday, Central Films, Limited, has at Victoria, B.C., again turned its attention to "Gun Smoke", the western picture which was shelved a few weeks ago owing to unfavorable weather.

Kenneth Bishop, president and producer of the local company, is pleased with the work done in "Secret Patrol" and expects to finish the western picture in the next two weeks, weather permitting.

Aided by bright sunlight, the company and cast worked yesterday near the Dominion Experimental Farm at Sidney, with good results.

As was the Mounted Police picture, "Gun Smoke" is being made by Central Films, Limited, for Columbia Corporation under British quota regulations.

IN ANSWER to many inquiries, the Capitol Theatre in Winnipeg, had the honor of presenting the first 100 per cent. full length talking picture on December 28, 1928. This one was a sensational subject, "The Terror", and numbered in its cast May McAvoy, Louise Fazenda, Edward Everett Horton and the late Alec B. Francis. This picture, naturally, played to capacity business.

Other theatres installed talking picture equipment and soon this class of entertainment was general, developing to the present time when it is admittedly one of the finest of entertainment arts and has become one of the world's biggest industries.

CLAUDE SMITH, who has been manager of the Capitol Theatre in Calgary, Alta., since October last, has been made manager of the Famous Players Canadian Corporation theatre at Nelson, B.C. He will be succeeded in a few weeks by Larry Graburn of Regina, Sask., who was formerly manager of the Strand Theatre in Calgary.

Lulu in Hollywood

UNIVERSAL'S "SHOW BOAT". Directed by James Whale, with Irene Dunne, Allan Jones, Chas. Winninger, Paul Robeson, Helen Morgan, Helen Westley, Queenie Smith, Sammy White, Donald Cook, Hattie McDaniel, Sunnie O'Day, Francis X. Mahoney, Chas. Middleton, Patricia Barry, Marilyn Knowlden, Arthur Hohl, J. Farrell MacDonald, Chas. Wilson, Clarence Muse, Mae Beatty, Harry Barris, Stanley Fields. It is a truly magnificent production, living up to all one could expect, and then some, and making one know that the last production for Universal under the banner of dear old Carl Laemmle does him proud. The song and dance scenes are perfect, and the antics of Miss Dunne, rather surprising. No portion of this familiar story, but what stacks up to the limit of perfection. The story will be told you by your editor. It's one of the grand ones folks.

Mrs. M. W. Willebrand, Assistant Attorney-General During Hoover Presidency Gives Dinner, Washington, Honour of Old Friend, Louis B. Mayer.

Reviews and Previews

Uptown Theatre - Manager, Jack Arthur
"THE MOON'S OUR HOME"

Walter Wanger



"Jay L."

ONCE upon a time Margaret Sullivan and Henry Fonda were one of Hollywood's happiest married couples. Then they agreed to disagree, and a divorce followed. Now they are back in each others' arms again, only this time it is in the land of "make-believe". What all this is leading up to, is the fact that Margaret Sullivan and Henry Fonda are co-starred in Faith Baldwin's "The Moon's Our Home", one of the best comedies of the current season.

Margaret Sullivan plays the role of Cherry Chester, the popular conception of a Hollywood movie star, with a temperament that would make Lupe Velez' outbursts seem like a baby's gurglings. Henry Fonda is a famous globe-trotter and author, Anthony Amberton, darling of the Women's Clubs, and of the feminine world in general, and who has a temperament which can hold its own even against that of the fiery Cherry.

Trying to avoid the crowds which are pursuing them, they both land in the same carriage, and fall in love at first sight. Afraid that their true identities would spoil everything, they introduce themselves to each other as John Smith and Sara Brown. They go to New Hampshire and after indulging in the various winter sports, Sara loses a bet to John, and forfeits her spinsterhood. Shortly after their marriage, their temperaments clash, and Cherry runs away. In the meantime, Cherry is supposed to be engaged to social lion Horace Van Steedan (Charles Butterworth), and an engagement party is thrown for them. Among the guests at the swank affair is Mr. Anthony Amberton, alias John Smith. The latter encounters Cherry Chester, alias Sara Brown, also known as Mrs. John Smith, and after a swell fight, the two fall into a clinch, and Horace diplomatically withdraws.

With a plot like that, the picture can't help but be a riot of fun, and it certainly doesn't disappoint. Some people may complain that there is a little too much slapstick, but this reviewer found it all very amusing. The only criticism that I can advance is that I feel that Henry Fonda was miscast. Fonda is a fine actor, and I have enjoyed him in several pictures, but somehow or other, I just can't see him as a collar-and explorer. But that is just my opinion.

The picture is excellently directed by William Seiter, with Walter Wanger handling the producing end of it.

Margaret Sullivan gives a fine performance, although it is an entirely different role than anything she has attempted before. She shows herself to be an excellent comedienne, as well as the emotional actress she has shown herself to be in her other pictures. Fonda does a good job as the explorer, even if he is miscast, and Charles Butterworth contributes more than his share to the merriment of the picture. Others in the supporting cast include Henrietta Crosman, Beulah Bondi, Lucien Littlefield, and Margaret Hamilton.

As the second part of a double-bill, Jack Arthur presented Herbert Marshall and Gertrude Michael in "Till

We Meet Again", a splendid drama of espionage during the Great War. This was also a Paramount picture.

PERSONAL MUSINGS

THE Victoria Theatre is once more a dark house. Messrs. Dunn and Atkinson have folded their tents and taken their company back to New York. The regrets of this column are hereby tendered to those two men and to their company. As Winchell would say, "an orchid to them". They tried to give Toronto some good stock, but the narrow-mindedness and bigotry of a few people, spoiled all their efforts. To these few ignorant citizens, we only hope that some day they will grow up.

Have you heard the centipede song, "I'm Putting All My Legs In One Basket".

CONGRATULATIONS to our old friend Fred Trebilcock on his new job as House Manager for Shea's Hippodrome here in Toronto. Fred is one of the few men that we can say "We knew him when . . .", and next week this column will carry an intimate biography of Fred's career in show-business.

Dropped into Shea's the other night to see Ina Ray Hutton and her Melodears. The dynamic Miss Hutton puts on a great show with plenty of variety and pep. In fact the show is one of the fastest moving stage units that I have ever seen. Her music is rather on the style of Harlem's Cab Calloway, that is to say "hard and fast", and it is rather surprising to see her girls blowing lustily on a trumpet, trombone, etc., with all the energy of a six foot tall man. Also the blonde leader's writhings and twistings, while they may make you a little dizzy, are quite an accomplishment.

The picture was Twentieth Century-Fox's "It Had To Happen", starring George "High Waist" Raft and Rosalind "Socialite" Russell; a good show all the way around.

Playing at Loew's this week is Metro-Goldwyn-Mayer's "Petticoat Fever", starring Robert Montgomery and Myrna Loy. A full review of this picture appeared on this page in the issue of April 18th.

Just in case you have forgotten it, we will quote a few lines from the review:

"'Petticoat Fever' gives the inimitable Bob and the lovely Myrna Loy a perfect vehicle for their delightful nonsense . . . bound to be a big box-office attraction . . . is one of the best comedies your reviewer has seen in a long time."

And after seeing the picture for a second time, our opinion hasn't varied an iota. It is a swell show for all who enjoy a hearty laugh.

THE news is now public about the split between Ginger Rogers and Lew Ayres. I only wish it had come out sooner; I'd still be in Hollywood. I understand, though, that James Stewart has the inside track now; some guys have all the luck. Good night, folks!

"Jay L."

Roger Pryor, Movie Star, Appearing in Person Shea's, Toronto Week of May 29th

Meet the Exhibitor

by Phil Stone

STOCKY, spectacled George Morrell is manager of East Toronto's Beach Theatre . . . he is one of the boys who attained his present position the hard way . . . he began as a projectionist back in 1920 . . . among the theatres he worked at were the Wychwood and the Bloor . . . eventually he became manager of the Bloor . . . then he began the rounds . . . The Danforth . . . College . . . Regent in Ottawa . . . Family . . . and then the Beach . . . he has built his business up to a large extent by his personal popularity in the Beach district . . . he is First Vice-President of the Beaches Lions Club and a member of the Corinthians Masonic Lodge . . . his hobbies are golf and bridge . . . when we called on him he was running a feature stage show of the four "Tune Teasers" . . . they are four local Beach boys . . . who won a place on one of Major Bowes units . . . they had just returned and Mr. Morrell signed them for a few personal appearances at his theatre . . . an amusing comment was overheard as we left the theatre . . . two fair young things were discussing the "Tune-Teasers" . . . "Boy!" said the first one, "They certainly are good." . . . "Believe me," said the second, "they're no Beach-nuts!" . . . Ouch!

THE subject of this paragraph would have made excellent material for Horatio Alger . . . it is the tale of a young man . . . David Firestone, by name . . . who left a position of Advertising Manager of the Daily Hebrew Journal Publications in 1933 . . . to purchase a theatre known amongst the boys as a "D.H." . . . abbreviation for Dead-Head, or Darn-Hole . . . the theatre labored under the label of The Melba . . . older and wiser heads told David to lay off . . . but this aggressive young man who is still in his early thirties heeded not . . . he went at it tooth and nail . . . September of last year saw the fruit of his endeavor . . . he altered the theatre and changed its name to "The Queen" . . . now it is flourishing and Dave is deservedly happy . . . modestly, he believes that any young man with sufficient initiative and gambling spirit could duplicate his feat . . . Dave is slim, dark-haired and spirited . . . he finds his relaxation in his wife and home . . . We leave him feeling that here is a young man who is going to make money in the theatre game — and we don't mean counterfeiting!

MR. JAMES E. "JIMMY" LYNCH . . . one of our best known theatre managers . . . popular "Jimmy" has been in the movie business since 1913 . . . at that time he was with the Griffin circuit as manager of the Orpheum at Kingston . . . came then 4 years overseas . . . then back with the Griffins at Port Arthur till '20 . . . in 1921 "Jimmy" joined the Famous Players as district manager . . . ran their theatres in Port Arthur . . . Fort William . . . Regina . . . Windsor . . . spent two years at the Tivoli, Toronto . . . now he is managing the Runnymede . . . "Jimmy" is a capable, confident-looking five-foot fiver . . . well-groomed and possessed with a grand personality . . . his hobby is riding . . . takes a great interest in sport . . . for three years was president of the West Toronto Juniors Hockey Club . . . was born in the district where the theatre he now manages is located . . . this should be a good "Local boy makes good" angle . . . but since in those days West Toronto was mainly farms . . . may we change it to: "Yokel Boy Makes Good?"

A SLIM young man . . . neatly attired in a medium-gray business suit . . . clean-cut profile and slicked brownish hair . . . Al Sedgwick, manager of F. P.'s Bloor Theatre . . . Al started in the movie game while he was still attending high school . . . at nights he ushered at the Beach Theatre . . . after he left school he took over the position of treasurer of the Tivoli Theatre . . . that was 9 years ago . . . 2½ years ago he became manager of the Bloor . . . he is vitally interested in all phases of the movie game . . . from the production to the exhibiting . . . and we spent an interesting hour discussing the whys and wherefores of present-day exhibiting . . . about color he had this to say: "It will be an innovation; but will not be as startling or as magnetic at the box-office as was sound." . . . about double bills — "Like Christmas pudding, one can have too much of a good thing." . . . Clever lad, this Sedgwick . . . the Bloor should only be a calling-port on his sail to success!

Fairweather in Maritimes

THE Capitol Theatre recently went childish for a week during the showing of the "Country Doctor" and "Captain January". All the people, or a great many of them seemed to enjoy this phase of motion picture entertainment. Large crowds formed outside the theatre to see the far-famed Dionne Quintuplets and, the later part of the week, Shirley Temple pleased full houses in the pretty and pathetic story of the orphan of the storm and the kindly old sea captain. Your correspondent is not ashamed to say she wept a few tears when the attractive youngster was taken away from her devoted guardian, and on leaving the theatre she saw evidences of weeping on many faces. Men and women alike. It's the cheerful kind of sorrow known as "a good cry" and a wholesome story.

The Strand Theatre, on a recent Friday evening, was a good place to be taken ill in, if any place is good for that, because there was a preview of "Louis Pasteur" being shown before an audience composed mainly of doctors, nurses and health authorities, with a sprinkling of clergymen. All present were absolutely delighted with the fine picture and the management of the Strand Theatre has received a number of letters of appreciation. The feature shows at the Strand for three days.

A number of firms who have supplied various foods to the famous babies had an exhibit and demonstration of their products in the Capitol Theatre windows and lobby, and much interest was aroused. The picture was highly praised.

Visitors in Saint John, recently, among the exhibitors, have been, Mr. Carmen L. Piggott of the Strand Theatre, Bridgetown, who was accompanied by Mrs. Piggott, and E. Nesbitt of the Star Theatre, Edmundston, N.B.

How Talkies Are Made

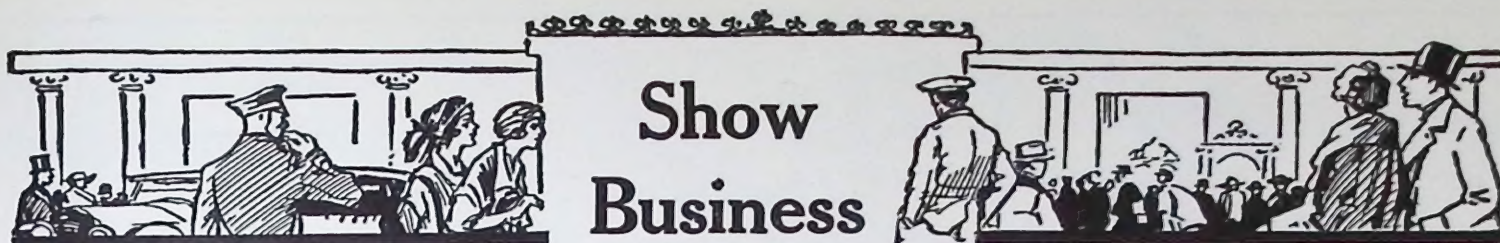
Howard Dietz, publicity chief for Metro-Goldwyn-Mayer, has forwarded a story by Barrett C. Keisling, "How Talkies Are Made".

There are sixteen chapters starting off with "Say, I could make a better picture than that" to chapter sixteen, "If you owned a Motion Picture Studio".

Glancing through the pages we are at once impressed with Keisling's presentation. It reads like a big story.

—EDITOR.

Nova Scotia Exhibitors Commission Will Give Draegerman Vaudeville Tour Opening Halifax, N.S.



Eleanor Powell Starts "Easy to Love"

With the return of "America's Dancing Queen" to Hollywood, rehearsals have begun on Eleanor Powell's coming musical extravaganza, "Easy to Love". Miss Powell launched her activities by introducing new routines for the picture, a musical with a navy background, to be directed by Roy Del Ruth, director of her "Broadway Melody of 1936".

With Frank Morgan and Buddy Ebsen already set in important roles, the film is to be produced by Jack Cummings, with Seymour Felix, who created and directed the dance numbers for "The Great Ziegfeld", as dance director. Cole Porter has written music for the M-G-M production.

Otto Brower to Direct "Postal Inspector"

Otto Brower, director of many virile outdoor productions, was recently engaged to direct Ricardo Cortez in "Postal Inspector" for Universal. "Postal Inspector" is a story of the post office police force by Robert Dillon and Kay Morris. Horace McCoy has completed the screenplay. Universal Newsreel's converted cameraman, David Oliver, who has just become a screen comedian, is the only other player cast.

"Stage Struck" Nearly Finished

"Stage Struck", one of the most lavish of all the Warner Bros. First National musical pictures, will soon be completed at the Burbank studios, where the entire production is being directed by Busby Berkeley. It is estimated that about ten days more will be required before the film goes to the cutting room. Dick Powell and Joan Blondell head the cast, and among other principals are Jeanne Madden, Warren William, Frank McHugh, Craig Reynolds, Carol Hughes, Spring Byington, Johnnie Arthur, Henry O'Neill, Lulu McConnell, Hobart Cavanaugh, Moe Jerome and—as a special feature—the Four Yacht Club Boys. The musical score has been furnished by E. Y. Harburg and Harold Arlen.

Marshall to Co-star With Hepburn

Herbert Marshall, recently signed to a five year contract by RKO Radio Pictures, will be co-starred with Katharine Hepburn in "Portrait of a Rebel", due to go before the cameras late this month with Pandro S. Berman as associate producer.

The picture, now being adapted from Netta Syrett's novel of a modern English girl in revolt against the conventions, will be Marshall's first under his new RKO Radio agreement, which calls for three pictures a year. Mark Sandrich will direct, and there is a strong probability that Doris Dudley, clever young Broadway actress, will play a featured role.

"Women Are Trouble" Starts Production

With an ingenious kidnapping at a press club ball as the first scene, "Women are Trouble" went before the cameras this week at M-G-M. Announced as the first real-life newspaper story of activities behind the headlines, there are no scoops, no alcoholic scribes. Stuart Erwin, Paul Kelly, and Florence Rice play metropolitan newspaper figures pitted against liquor racketeers, and the two men are pitted against one another in the romance of the story.

Margaret Irving is Kelly's alimony-seeking ex-wife, while Raymond Hatton is the furtive gang leader.

Valentino's Horse in "Garden of Allah"

Jadaan, the white Arabian stallion which Rudolph Valentino rode to fame, has come out of retirement to serve with Marlene Dietrich and Charles Boyer in Selznick International's technicolor production, "The Garden of Allah".

"The Garden of Allah", which is under the direction of Richard Boleslawski, will be released through United Artists.

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Toronto Theatres

LOEWS—Manager Jules Bernstein — Robert Montgomery and Myrna Loy in "Petticoat Fever", an M-G-M production.

TIVOLI—Manager D. Krendal—Paul Muni in "The Life of Louis Pasteur", a Warner Bros. picture; and "Colleen", with Dick Powell and Ruby Keeler, also a Warner Bros. picture.

UPTOWN—Manager Jack Arthur — Margaret Sullavan and Henry Fonda in "The Moon's Our Home", a Walter Wanger production. Also "Till We Meet Again", a Paramount picture, with Herbert Marshall and Gertrude Michael.

IMPERIAL—Manager Tom Daley — 2nd week "Mr. Deeds Goes To Town", starring Gary Cooper and Jean Arthur, a Columbia picture.

SHEA'S—Manager Jerry Shea — Twentieth Century-Fox's "It Had To Happen", with George Raft and Rosalind Russell. On the stage—Ina Ray Hutton and her Melodears.

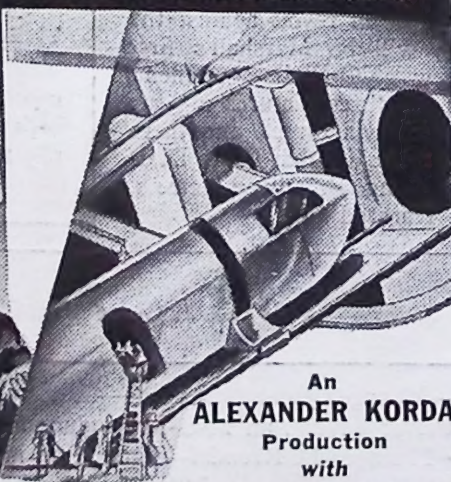
"Life of Madame Curie" with Irene Dunne, to be Released by Universal

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